

# ANGLO-FRENCH HORSEMANSHIP

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*M. Delton, Paris.]*

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[Frontispiece. To face Preface.

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## PREFACE

THE International Horse Shows of 1907 and 1908 having proved that Continental methods of horse training give excellent results, I take the liberty of publishing this small volume, the contents of which are the outcome of several years' study and practice, undertaken with the object of finding out to what extent the higher training of the riding schools in London and Paris, based on the teaching of the best authorities, is of practical use in *open air* horsemanship, and in helping to make a horse into a good hack and hunter.

J. SWIRE, M.F.H.

*Hillingdon,  
Harlow,  
Essex.*



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# Anglo-French Horsemanship

## CHAPTER I

### THE SELECTION OF A HORSE

IN choosing a horse that indefinable feeling of personal liking for the animal is of the greatest importance, as it helps to tide over many subsequent troubles. Horses do not remain always sound and useful, and, if a man dislikes his horse, he seldom has patience with his faults, or sympathy with him when he is unable to do work ; and in many cases for his own peace of mind decides to part with him at a considerable loss, whereas, if he has personal liking for him, he even takes pleasure in nursing him through an illness, and is always ready to make the best of him, and to find compensations for his defects ; but as a horse's usefulness depends so much on his conformation and soundness, a man who wishes to take his relaxation in riding and hunting will make himself acquainted with the points in a horse's

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make, which require especial examination by himself and a veterinary, and, when good, more or less guarantee the horse's usefulness for any particular purpose, and by giving room for the proper working of internal organs, contribute to the horse's peace of mind and cheerfulness.

A horse should be courageous, generous, and impulsive, and of thoroughly sound constitution ; and it is with these essentials in mind that we will look at him. As the eyes give the best indication of disposition, they are the first point the intending purchaser should look at. A good eye is full, lustrous, of good size, medium convexity, mobile and kindly in expression. Horses with small sunk eyes like a pig have seldom a nice disposition ; those whose eyes are too prominent, like a buck's, and not mobile, are generally short-sighted and inclined to shy. A veterinary has only to give an opinion on the soundness of the eyes ; it is for the purchaser to draw conclusions as to character from them.

Having satisfied ourselves that the animal has a good disposition, let us examine the head and see that he is wide between the eyes, and that the ears are a moderate distance apart. If too close, he will probably be nervous, if too wide apart, bull-headed ; he should also prick his ears nicely, and fix his attention on what is

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in front. When put at a fence, this should be especially noticed. A forehead that projects usually indicates a very determined horse, though perhaps a grand hunter if allowed to go his own way. A horse with a concave forehead, one that "dips in," is to be avoided, as he may be foolish and queer-tempered.

Whilst examining the head, we should notice whether it is put on right, and whether there is plenty of room between the jaw bones for his windpipe, etc., also we should see if the pipe itself feels big, and hangs free of the neck.

The neck should be of a moderate length, neither long nor short, nicely arched and thick through, especially behind the ears—a sign of good constitution.

The next point to examine is the feet. If the feet are not right, have nothing to do with the horse, as he won't be pleasant to ride. Both fore feet should be the same size, round and strong-looking, not over-high or low at the heel, when viewed from the side, and the coronary band just above the hoof should be well developed, soft and springy to the touch, as it is from this part that the horn of the hoof draws its nourishment. The sole of the foot should be concave—convexity points to disease—the frog large and healthy, the heels should

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show no sign of wiring in, and the size of the feet should be in proportion to the size of the bone of the leg and pastern.

The tendons of the legs should be clean and large, and stand well out from the bone, which should be flat, *i.e.*, looking wide from the side, and somewhat narrow from the front.

The knees and hocks should also be broad and deep, and the pasterns of the forelegs of moderate length and of a nice slope, the distance from knee to fetlock being short. The hind pasterns should not be long and sloping, but on the contrary rather short and strong.

Being satisfied with the feet and legs, let us have a look at his body : prefer nice sloping, muscular shoulders, running well into the back, long from the withers to the point, and not loaded nor thick at either end. As the horse walks past you the point of the shoulder should not appear to stick out unduly ; if it does the horse will be cramped and stilted in his action and not worth buying for a hunter. We must not be content with examining only the slope of the shoulder ; it is of great importance that the humerus, *i.e.*, the bone between the point of the shoulder and the elbow, should be only moderately oblique, the elbow low and free of the horse's side, and the forelegs placed well

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forward, so that a plumb-line dropped from the point of the shoulder touches the toe.

A fair indication as to the good placing of the shoulder is the position of the groove underneath the horse into which the girth fits ; this should be well back from the elbow, say, 9 inches ; if it is near the elbow, the shoulder is almost certain to be straight, since as a general rule a horizontal arm, and consequently an elbow too near the girth groove, accompanies a straight shoulder. It must be remembered that the shoulder blade is quite distinct from the withers, and it does not follow because the withers are high and run well into the back that the shoulder is a good one, and a nice sloping, well-developed, light shoulder often accompanies a low wither. Each point must be examined separately, but a line drawn from the highest point of the withers to the point of the shoulder generally gives the slope of the shoulder, and a vertical line dropped from the highest point of the withers should pass behind the elbow, when the horse is standing naturally. As before said, it is important that the arm from the shoulder point to the elbow should not be very oblique ; horses with high knee action, that do not get over the ground, will generally be found to have

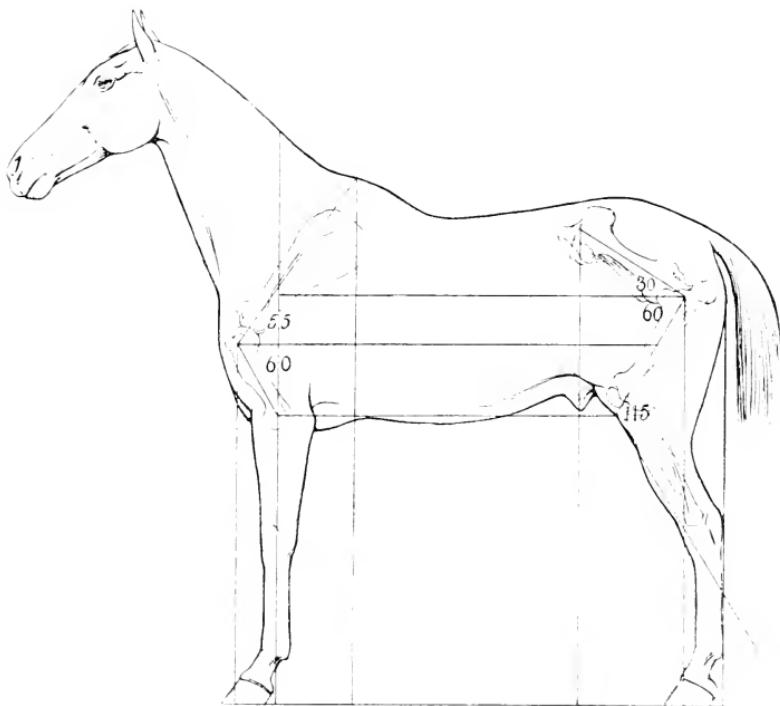
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an excessively oblique arm, forming an angle of 45 degrees and under, though in many cases they may have a beautiful sloping shoulder.

To judge a shoulder, have the horse walked and trotted past ; and notice as he moves away, first whether the point is light and not prominent, then whether the elbow is low, well developed, and free from the side, and whether the shoulder point and arm move freely. The slope of the shoulder is of minor importance, though one well laid back is preferable so long as it accompanies a well-placed arm.

The best way to find out whether a horse has a free use of his shoulders or not is to put on a saddle in its natural place so that the girth fits into its groove, and then ride the horse down a hill at a walk, and a gallop, if you want to make still more certain.

In a well-made horse, the angle formed by the shoulder and the arm, that is to say, by a line drawn from the highest point of the withers to the point of the shoulder, and another thence to just below the elbow should be from 120 to 105 degrees divided into from 55 to 60 degrees for the shoulder and a horizontal line from the point, and 50 to 60 degrees for the arm and the same line, so that a perpendicular line dropped from the point of the



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shoulder just touches the toe. It is important that the angle formed by the arm should be large; the best show horses have an arm forming an angle of 60 degrees; the angle formed by the shoulder being about the same, making a total angle at the point of 115 to 120 degrees. The arm from the shoulder point to the centre of the forearm in hunters is generally a good half of the distance from the point to the top of the withers.

High withers running well into the back and a sloping shoulder generally ensure comfort in riding; and if the back is strong and bends downwards readily, when pinched just over the loins, the horse will be a nice hack. For hunting he must have a deep girth, well sprung ribs, extending to within a hand's breadth of the hips, which should be wide—plum-shaped hips are very objectionable—a strong big dock to his tail is a good point, showing as it does a strong spine, and consequently good nervous system; he should also have muscular quarters and second thighs and strong hocks.

The bones running from the point of the hip to the hip joint, and from there to the nick in the stifle, should be long and be placed so as to form a good open angle, say, 70 to 90 degrees,

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divided into 25 or 30 degrees between the upper bone and a horizontal line drawn through the joint and 45 to 60 degrees below that line.

Horses with a horizontal croup, say, one at an angle of 20 degrees, are as a rule bad weight carriers and poor jumpers. A horse with exceptionally good shoulders and a level back, however, usually has a croup of this formation, as if the shoulder is, say, at an angle of 45 degrees, the angle formed by the croup must be correspondingly small to prevent the croup being higher than the withers. This perhaps is why one seldom finds a good hunter with a shoulder at a smaller angle than 55 degrees, which enables the croup to form an angle of 30 degrees.

The stifle should be low, well developed, and turn slightly outwards, and when the horse is moving should be lifted vigorously.

The hocks viewed from behind should have broad clean caps ; viewed from the side they should be well let down, and the inner line, if continued, should strike about the centre of the back of the fetlock joint—if it come out much above, the horse will generally be found to be tied in below the hock, and consequently weak. Horses with overstraight hocks are, as a rule, pullers, although they are generally fast gal-

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lopers ; not being able to bend their hocks easily, they resist being brought back on to them, and either bend their necks backwards or drop their heads and pull. The second thighs or legs should be wide and muscular, and for speed the thigh should be long and moderately oblique, so that the stifle may be low ; the angle formed at the stifle nick by the thigh and leg should have a wide opening measuring 115 to 120 degrees, and a vertical line dropped from the point of the buttock should touch the hock and run right down the back sinew to the fetlock.

To measure these angles an ordinary protractor made of brass with an arm working from the centre of the circle is very useful.

Have the horse trotted out, stand behind him, and see that he moves true, that he does not dish, and that the feet on each side move in an exact line, and do not pass too close to the opposite fetlock joint. If the marks of the hind feet are in front of those of the fore feet, and a little to the outside of them, the horse will probably be a fast galloper and fine jumper, besides being a good walker. Then ride the horse ; trot him first with a loose rein to see whether he throws his weight freely on to his forelegs, then hold him tight by the head, and,

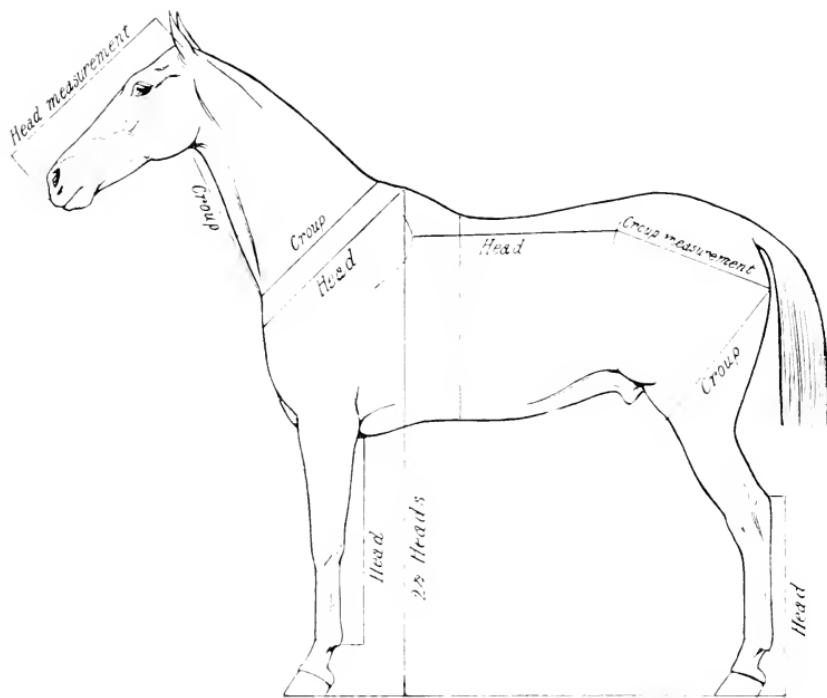
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by driving him forwards, test the strength of his hinder parts ; if he resents being collected, suspect his loins or hocks. Afterwards jump him, and if he gives you a comfortable ride and a feeling of confidence—trust, as a rule, to first impressions—have him examined by a first-class veterinary, and buy him if passed sound. Prefer a horse whose legs darken in colour towards the hoof.

A perfect shaped hunter is of course hard to find and an expensive article, and in order to mount himself well and economically, a man must have a knowledge of compensation ; he must know where to look for extra strength, should any one part of a horse be defective and weak ; *e.g.*, weak forelegs do not so much matter if the horse has good sloping shoulders, a well-placed arm, and strong loins and hocks. Again, well-sprung ribs compensate for somewhat short back ribs.

In a cramped plough country, where a horse has often to jump from a stand, generally over ditches or low fences, strong loins and hocks are a necessity, extra good shoulders a luxury ; whereas in a flying country, where a horse has to jump up into the air, and descend again, good shoulders are in the case of most horses a necessity, and save many a fall.





## RELATIVE PROPORTIONS.

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Proportion is the main point to look for. There is no good having a horse with powerful hind quarters if his forehand is weak, as he will probably overjump himself, and come down on his head at a fence. Similarly, if his forehand is too heavy and powerful for his hind quarters, he will not be able to lift himself over his fences ; but given fairly good proportions, providing a horse is not overweighted, is allowed to carry his head where he likes, and balance himself so that his strongest parts do the work in hunting, he will last for years, although his shape and make may not be all one would desire. But it should be borne in mind that nothing compensates for a weak pair of lungs, and in choosing a hunter one should specially notice whether, when galloping, sneezing or coughing, the horse expels the air with force or not.

If when trotting you can rise and fall equally comfortable on either diagonal, and you find yourself strongly thrown up from the saddle, the hind legs are probably all right ; if the horse also canters equally well leading with either fore leg, and turns and twists about easily to either hand, and backs readily, there cannot be much the matter with him.

A lady's horse should have an undeniably strong and sound off hind and near fore leg, as

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the lady's weight is principally on these legs in the trot, and when cantering it is more comfortable if the horse leads with the off fore, in which case his, and his rider's, weight is also principally on the near fore and off hind, the propulsion being given by the off hind.

Having seen a horse trot in a straight line, he should be trotted round a circle to both sides in order to see if he freely places his weight on each diagonal pair of legs.

With regard to the manifestations of lameness. If the horse is lame in front, he lowers his head and appears to drop as the sound foot comes to the ground ; the contact of that foot with the ground will be longer and the beat stronger than that of the lame leg. If the lameness is behind, the side of the croup over the sound leg will drop more than the side over the lame leg, and the head will nod on the side of the lame member, so as to bring the weight forward as that foot comes to the ground.

## CHAPTER II

### SADDLE AND BRIDLE

“Considering that equitation is an art, one should not attach too much importance to the efficacy of the instruments employed; practical results depend upon the rider’s hand. One tries too much nowadays to replace address, patience and apropos by mechanical appliances.”—PELLIER.

“The best remedy for a bolter or puller is a very carefully and well-adjusted bit, a perfectly painless curb, a light hand, long rein, and a firm seat.”—MAJOR DWYER.

WHEN first commencing to train a horse, it is essential that the canons of the bit used should be thick, the port moderate and the cheeks short. The width of the mouthpiece should be the same as that of the mouth; if it is too narrow the lips get pinched by the branches; if it is too wide, the horse, either in play or to relieve himself, moves it about from side to side, so that only one of the canons rests on a bar, the other projecting beyond the mouth and being replaced on the bar by the commencement of the port, producing marked inequality in the effect produced by the hand; under these circumstances, too, the horse nearly always

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carries his head to one side. The length of the curb chain should depend on the sensibility of the bars ; one should act at first as if the sensibility was great, and have the curb chain loose. Some horses bend the neck best when the bit is low in the mouth, and yet like the curb chain so loose that when the reins are slack it slips over the chin : to prevent this, fasten one end of an ordinary lip strap to the throat lash, and the other end to the centre drop link of the curb, the strap being of such a length that when the reins are tight, the curb lies nicely in the chin groove. One should obtain the desirable effect from the bit by having the curb chain just sufficiently tight to bring the branches of the bit to an angle of 45 degrees with lower jaw when the reins are tight. The lighter the mouth the higher should the bit be placed ; the greater the resistance the lower it should be placed.

Baucher, who worked entirely in the school, lays it down as a principle that there is no such thing as a difference of sensibility in the mouths of horses ; he maintains that they all present the same lightness when the horse is properly balanced, and the same resistance when he quits this important position. He adds that there are horses heavy in hand, but this resist-

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ance arises from undue length of back or weakness of the loins, from narrow quarters, want of second thighs, straight hocks, or from the quarters being higher or lower than the withers ; these are the real causes of resistance. The stiffening of the neck or jaw is the horse's way of insisting on licence to carry his head in the position which best relieves his weak parts of work and weight, and reformation can only be obtained by the strengthening of these weak parts by carefully graduated exercises.

*Construction and Placing of the Bit.*—The upper arms of the bit, from the centre of the mouthpiece to the point from which the curb hooks hang, should be from  $1\frac{3}{4}$  to  $1\frac{7}{8}$  inches according to the depth of the horse's jaw at the chin groove. The lower branches should vary from  $4\frac{1}{2}$  to, say,  $6\frac{1}{4}$  inches, according as the horse requires a severe or a mild bit. The mouthpiece should be from 4 to  $4\frac{3}{4}$  inches in width, the upper branches of the cheeks being slightly turned outwards ; a  $4\frac{1}{2}$ -inch width will suit most horses if the port is not more than  $1\frac{1}{2}$  inches wide ; one inch is sufficient generally to enable the horse to get his tongue back under the bit should he draw it up, and there is little danger of a corner of the port getting on to one of the bars and hurting it, when the horse's

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head is pulled to one side. The canons should be from 2 to  $2\frac{1}{2}$  inches in circumference, and the port from 1 to 2 inches in height. If the horse is inclined to catch hold of the bit and hold it fixed with his jaws, a bit with revolving beads on the bars is useful. A bit of this sort with a port 2 inches high and 8-inch cheeks will make most hard pullers pleasant horses to ride as hacks, providing the rider has light, good hands, a firm seat, and knows how to control a horse with his legs and spurs.

Notwithstanding Baucher's assertion that there is no difference in the sensitiveness of horses' mouths, practical experience in the hunting field shows that every mouth has its own special key, and that some horses prefer to take the supporting pressure—which is necessary in the fast paces—on the tongue, whilst others like to have their tongues free and take the pressure mainly on the bars. To decide upon the bit most suitable to a horse, examine the mouth with the fingers, and find out by pressure whether or not the bars or tongue are unduly sensitive, and let the result of this examination regulate the height and width of the port, the mouthpiece being exactly the same width as the lower jaw at the point opposite the chin groove.

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In arranging the bits in the horse's mouth, put the bradoon on alone first, so that it lies exactly in the corners of the mouth, not stretching them in the slightest when the reins are slack; the mouthpiece of the curb bit should then be placed just clear of the ends of the bradoon, falling on the bars of the lower jaw at a point about opposite the chin groove, in such a manner that the curb chain fits in it smoothly and snugly, yet not so loosely that it can get over the under lip when the reins are slack.

Before leaving the stable the groom should take hold of the curb reins under the neck, and gently bring the full pressure of the bit to bear on the mouth; if the horse yields kindly, the bit suits, and is properly placed; if not, the position must be changed until its exact spot in the mouth is discovered. There is no comfort in riding if the horse will not face his bit.

The point to bear in mind is that the longer the cheeks, the thinner the canons, and the higher the port, the more severe will the bit be, and that as a horse should not be hurt, the strength of the bit should depend upon the length of the branches, and not on the sharpness of the mouthpiece. Sometimes, although the curb chain lies in its proper place, it still hurts the

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bony projection just above, in this case an india-rubber or leather curb-guard should be worn. A piece of indiarubber piping 6 inches long, with a small slit in the centre, made lengthways, for the drop ring of the curb chain to fall through, answers equally well, but is not so neat.

A useful bradoon in which to ride a horse, who is inclined to refuse to jump, is one designed by M. Baucher; it has above the rein ring, a short cheek piece to the top of which the head piece is attached in the same way as to the curb bit. The advantage of this bradoon is that when the right rein is used to prevent the horse turning to the left, the short cheek on the left side, being pulled against the teeth and gums, forces the horse to open his mouth and yield to the rein.

Horses with short mouths are best ridden in a pelham or snaffle, as a double bridle is apt to gag them, the bradoon stretching the corners of the mouth to make room for the bit.

*Martingales.*—With a double bridle, if a horse is properly bitted, and the rider eases his hand before taking a pull, there is seldom need for these instruments, but a running martingale adds considerably to the effectiveness of a snaffle bridle, and helps to keep young horses

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straight. If it is found necessary to use one on a double bridle, it should be placed on the curb reins with a loose curb chain, but the rings on the martingale must be smaller than the rings on the bit.

*Standing martingales* attached either to the noseband or the rings of the snaffle, teach some horses to bend their necks, but many horses pull upwards against them, and opinions differ as to their utility.

*Nosebands*, fairly broad and flat, improve the appearance of some horses and increase the power of the bit by keeping the mouth closed and bringing pressure to bear on the nose. At the same time a noseband will make many horses pull, by confining their mouths unpleasantly. There is nothing more refreshing at times than a good yawn, and it is irritating to feel one cannot indulge in the luxury, so unless a horse really wants a noseband, it is better not to hunt or hack him in one. It is for the rider not to pull the mouth wider open than he likes to see it; he must yield the hand, and then take another gentle pull. Of course, badly trained horses and bolters require special tackle, and with these a noseband may be found of great assistance.

*Saddle and Girths.*—The saddle should be

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the same height in front and behind, should have a slight dip in the centre, and should be narrow in the fork. The first girth strap should be well forward, so that the girths pass round in their proper place, allowing the rider's legs to hang naturally along them, so that he can apply his spurs in the proper place, viz., just behind the girths, to make his horse bend his neck, stop or back. For the same reason it is a mistake to have the girths too wide ; a single strong leather girth, wide enough at each end to hold two buckles, and gradually narrowing down to about 2 inches at the centre, answers every purpose.

A neat, round, leather "monkey strap," about 12 inches long, attached by two strong steel swivel hooks to the front dees of the saddle, is of much use. By it, one can easily mount a hogged-maned horse by catching hold of the strap in the centre with two fingers and turning the nails up as the spring is made. When a horse is "playing up," the rider can keep himself well down in the saddle without touching the horse's mouth or holding on with the legs, leaving these latter free to gently and quietly place the horse so that he cannot continue his game ; in the case of hard pullers or snatchers, the curb rein can be passed through the strap

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and held on the other side, when giving the horse a lesson in obedience. The swivel hooks should be on fairly large rings so that the strap can turn upwards and lie against the bow of the saddle. When the reins are through the strap the rider must bear in mind that if he is thrown forward over the horse's head and holds on to the reins he will pull the horse's nose into his chest and perhaps turn him over.

## CHAPTER III

### SEAT, LEGS AND SPURS

“Use your hands and legs with judgment. Let your one object be to keep your horse perfectly balanced. Do not allow him to leave this position of his own accord, as it is the foundation and complement of his education, and before three months have passed the most ignorant animal will do his work with remarkable precision.”—BAUCHER.\*

“The perfect horseman knows how to utilise the qualities which make a horse dangerous in the hands of an inexperienced rider; he knows how to cadence and extend the paces, how to obtain the most out of his horse with the least fatigue. He gives ease and grace to his horse’s movements, by the appropriateness of his demands, and the guidance of his aids. He masters the will of a rebel, and the most restive brutes become useful in his hands, because he knows how to turn to his own ends the energy which is prepared to resist him. In a word, the more capable the horse of lightness and energy, even though ill-dispositioned, the more submission, grace and power, the true horseman is able to command. But, to obtain these results, it is necessary to work hard, in order to know how to prepare the horse rightly, to demand properly, and to exact with energy.”—LIEUT. DE SAINT PHALLE.

To have a good seat it is first of all necessary to have a well-made comfortable saddle, one with a slight dip in the centre, a fairly roomy

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\* F. Baucher lived in the reign of Louis Philippe and was the author, between the years 1833 and 1859, of many books on horsemanship, to the practical study of which he devoted his life.

## SEAT, LEGS AND SPURS

seat, and a panel thicker in front of the thighs and knees than under and behind them.

The stirrup leathers should have holes punched in them every half inch, and their right length is that which enables the rider to easily clear the pommel of the saddle when standing up in the stirrups. This length of leather should place the rider well on the seat of the saddle, and enable him to use his legs and spurs with gentleness and precision, the calves, when necessary, closing against the "swell" of the horse's body, not below it. When first mounting a horse, the simplest way to adjust the leathers is to first place oneself well back on the saddle, and then regulate their length. When riding a horse with a straight shoulder, or a stumbler, it is especially necessary to sit well back in the saddle, so as to keep the weight off the forehand, and to secure greater leverage in case of a false step or fall.

The body should be upright, but free from any stiffness, and the flat of the thighs and the back half of the sides of the knees should be towards the saddle, though not necessarily gripping it; the legs when not in use should fall without any contraction of the knee joints along the girths and true ribs just in front of the better sprung and sensitive false ribs, the

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toe being slightly out as when walking. The horse will show greater or less sensibility, according as the legs touch him below the "swell" of the ribs, or against it, on the flanks, or just behind the girths. Consequently, the effect of the legs increases as the pressure is applied by their lower parts ; the pressure of the thighs and knees has practically no disturbing effect upon the horse, that of the calves influences him sufficiently for ordinary work, but when it is necessary to thoroughly rouse his energy the lowest parts of the legs and the heels should feel the sides. Grip, when necessary to secure the seat, should be applied by the sides of the knees, and the side of the upper part of the calves ; the touch of the knees and legs being otherwise light, they should feel the horse, not squeeze him, except when punishment is called for, in which case, as M. Barroil says, they should embrace the horse from knees to heels. Gentleness in the use of the legs is as essential as in the case of the hands, and one should constantly strive to use the minimum of force, and should remove the pressure the moment the horse answers to it. The bearing on the stirrup irons should be light ; the moment the rider feels that he is pressing on them, he should slightly bend his

## SEAT, LEGS AND SPURS

knee joints, or take a firmer grip with the knees.

Knee pressure secures the rider's seat and strengthens his hand without exciting the horse ; whereas steady pressure from the lower part of the legs applied below the swell of the body has a disturbing effect, driving him forwards or stopping him, according as it is applied against the flanks or just behind the elbows. This grip of the knees should be developed for use when wanted, during long trots, and one should also practise opening the thighs when there is an inclination to grip, so as to bring the muscles under control of the will, and prevent involuntary contractions. In the words of Mr. James Fillis, "stiffness of the body, arms, and legs, makes fine horsemanship impossible ; it is only when the limbs have become supple, and the body maintains itself in the saddle by balance, that the legs acquire the necessary delicate feeling." The secret of remaining on a horse when he "plays up" is to drop the hands, press the heels down, sink well into the saddle, to go with him in all his movements, and to force him to move forward with the legs and spurs. The tendency, when trotting on the left diagonals, or cantering with the right leg leading, is to rest too much weight on the

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left stirrup ; the rider should therefore counteract this, by pressing his right seat bone into the saddle, feeling the right stirrup, and so keep himself square and well down in the saddle. A lady should also be careful to keep her right hip and shoulder well back.

When cantering, leading with the right leg or starting the canter on that leg, the horse places his weight on his near fore and off hind leg, which should also support his rider's weight, the rider therefore should press more or less on the left rein, touch the neck with the right rein, and put his or her weight on the right seat bone, sinking it well into the saddle. In the same way when trotting on the left diagonals, the rider should put his weight on the right seat bone, rising and falling principally on it.

A lady should be particularly careful to keep the greater part of her weight on the right side of the saddle, so as to secure a square, upright, firm seat.

*Spurs* are worn either for ornament or use, but in neither case need the necks exceed 2 inches in length, except in the case of very long legged men. As regards the question of sharp rowels or blunt, Baucher writes :—“ If I myself obtained with a sharp spur all the different airs of the High School, I could not

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hide from myself the fact that the result was not always the same with my pupils, many of whom made their horses restive. It therefore became necessary to avoid this inconvenience, and I tried whether in treating the flanks with that gentleness which proved so successful with the mouth, I could not attain the same result. I accordingly tried spurs with round smooth-edged rowels, and obtained such excellent results that I definitely adopted them."

Most school riders, however, do not use the sharp spur as an aid, but merely to stimulate a horse and enforce obedience to the leg; but unless a rider has confidence in his ability to keep the lower part of his legs perfectly still, he should not wear sharp spurs, unless they are very short in the neck. Out hunting long-necked sharp spurs are objectionable, as in the case of a fall they are certain to tear the horse's sides. Many do not like dummy spurs when dealing even with an excitable horse, as they merely irritate him, whereas sharp spurs, when properly used, fix his attention and calm him if he has been trained not to kick on feeling them. When an untrained horse feels the spurs he brings his hind legs under him and then kicks; it is for the trainer to teach him to be content with the first action only.

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The legs should be kept away from the horse's sides as much as possible, and when the sharp spurs are used to punish or animate a horse, they should touch him just behind the girths, where they are least likely to make him kick ; before using his spurs the rider should turn out his toes, whilst keeping the side of the knees towards the saddle, and he should only withdraw them about an inch from the sides between each touch. The accurate use of the spurs depends to some extent on the proper adjustment of the stirrup leathers, which should be moderately short, and if the rider does not want to prick his horse with the rowels when closing in his legs, he should keep the feet parallel with the horse's sides.

Spurs are "persuaders" and should only be used when the horse does not answer to the pressure of the calf, and the touch of the side of the spurs.\*

Every riding horse should, however, be trained to take the prick of the spur without resentment, and he should know that the rider has under his immediate control means of punishing him for disobedience or wrong-doing.

As an *exceptional* and powerful means of

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\* "L'éperon est la dernière expression des jambes."

## SEAT, LEGS AND SPURS

control when a trained horse is very excited, and inclined to get the better of the rider, the latter can tie him up between the spurs and the bit by turning his knees and toes out and pressing in both spurs gently and with absolute calm quite close to the girths whilst feeling the horse's mouth lightly, but with unyielding firmness, the reins being held short.

In the case of untrained horses, the steady gentle pressure of both calves, or intermittent touches of the spurs, by driving the horse into his bridle, generally suffices to bring him under control.

Steady graduated pressure of sharp spurs and the bit "immobilize" and calm a horse, or when the hand is eased, force him to move forward in the desired direction. Intermittent touches of the spurs mobilize the hind quarters, and animate and collect a horse. A touch on the elbow from the toe will make a horse extend himself in the gallop.

When punishing with the spurs, the rider must consider the sensibility of the horse, and not the gravity of the fault committed, nor his own feeling of anger; and the punishment should commence while the horse is misbehaving. If the horse kicks on feeling the spur,

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the spurs should be again pressed in once or twice rather sharply.

If the horse in the walk, trot or canter, persists in trying to get the better of the hand by movements of the head and neck, the rider should keep the spurs just touching the sides, close to the girths, for some little time, without unduly checking the forward movement by taking too strong a feeling on the mouth. The spurs should punish him every time he chuckles his head up or snatches at the bit. Horses that throw their heads about have as a rule sharp bars to their mouths, and should be ridden in a smooth bradoon, and a bit with india-rubber rings on the bar on either side of the port.

To "collect" his horse, the rider should ease his hand slightly, turn out his toes, ease the grip of the knees, force his heels down, sink into his saddle, and stimulate the horse with his legs just behind the girth, whilst the hand receives the impulse with a slight upward feeling on the reins.

To enable him to get his hind legs well under in order to stop in, or jump from, the fast gallop, a horse naturally stretches his neck out, and the rider should not oppose this action unduly by taking tight hold of the head and

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pulling it up. When the horse has stopped or nearly so, the rider can shorten his reins and with the help of the legs cause him to raise his head and arch his neck.

Finally, it should be noted that to help a horse to gallop, the rider should avoid pressing him steadily with his legs, unless he is tired and wants holding together, whereas if he wishes his horse to canter slowly he should press him strongly with the legs ; the fingers, of course, being closed on the reins.

## CHAPTER IV

### HANDS

“ Be gentle, my children, in using your hands,  
Touch lightly and let the chief effort be mental,  
The will is the power that guides and commands.”—  
PHILPOTTS WILLIAMS.

“ His hand is the best whose indications are so clear  
that the horse cannot mistake them, and whose gentleness  
and fearlessness alike induce obedience.”—

LORD PEMBROKE.

WHAT is really meant by “ Hands ” ? We speak of some people as having good hands, of others as having bad hands. Horses go kindly and nicely with the first, and never seem comfortable when the others are on their backs. What is the secret of this magic touch ? It seems to lie in three things : Firstly, a seat independent of any assistance from the hands ; secondly, good nerve and a kind disposition, which prevents the rider from causing the horse unnecessary pain ; and, thirdly, a long and moderately stretched rein, and knowledge when to strengthen the action of the hands and when to ease it.

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A horse must never be allowed to get the ascendency of the hands. By this is meant that he must not get the better of the rider ; the word "hand" comprises the whole body practically, as the horse is controlled as much by the seat and legs as by the hands, and it is only by combining the action of the seat, legs and hands that perfect control is obtained.

A horse must not be allowed either to bear on the bit or to snatch at it, and every such attempt should be visited with immediate punishment, the rider easing the hand very slightly, so as to refuse the horse the support he wants, and so cause a relaxation of the muscles of the neck, closing his thumb firmly on the reins, fixing his arms against his body, and pressing in the legs close behind the girths, giving a slight touch with the spurs, if necessary, to bring the hind legs under and restore the balance.

If a horse refuses to raise his head and neck, and balance himself, the rider must have recourse to stronger measures ; he should slacken the reins slightly and then strongly "leg" the horse against the bit, whilst keeping a firm grip on the reins.

In the same way a horse should never be

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allowed to recoil from the hand ; he must be driven forwards at once by the legs.

The hands and arms should be supple, but the give and take should come from the fingers, hands and wrists alone, the hands and fingers being open, whilst the horse is going nicely ; and closing tightly on the reins without pulling at them,—the thumb alone first and then the fingers if necessary, the knees at the same time gripping the saddle firmly,—the moment the horse tries to gain the ascendancy. At times, of course, when on bad ground, one should not be so exacting, as it is then necessary to let the horse have the free use of his neck to either balance himself, or to enable him to examine the ground in front. Except in the fast paces and out hunting, when as long a rein as the horse asks for is conducive to the comfort of the horse and the safety of the rider, the reins should be of such a length that when the hands are raised, so as to be in a line with the elbows, the mere closing of the fingers and legs will stop the horse and make him back, if necessary, as the rider must have his horse under such control that he can stop or turn him to right or left immediately. In the case of a fidgety, excitable horse, it is best to have a long and slightly slack rein, so

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that he can play with the bit and ease his feelings.\*

One should not pull at a horse's mouth ; the rider should close his fingers on the reins and press the horse's mouth against the bit, not pull the bit against the mouth, that is to say, the pressure of the bit should not be greater than the resistance, and the rider should not try to pull harder than the horse.

To stop a horse in any of the paces, the rider should therefore grip the reins between the thumbs and first fingers, close in the knees, force the heels down, and gently press the horse against the bit. The moment the horse commences to stop, the pressure of the knees should be removed, the stop completed the grip on the reins should be immediately and

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\* It is also better, in most cases, for the rider to let go the small of the back and sit on the end of the spine, as by sitting on the fork he brings the weight forward and inclines the horse to hasten his pace. If the horse throws his quarters out it is advisable to bring the shoulders into line with them with the pressure of the outside reins against the middle of the neck and not to force the quarters back with the leg ; a horse throws his quarters out in order to avoid being collected on to the leg of that side, and consequently it is a sign of a weakness which should have attention. An excitable horse should be managed almost entirely with the reins, and the legs should be kept perfectly still.

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completely relaxed, and the lower part of the legs closed in to make the horse balance himself.\*

As the hand finds it much easier to control a horse when his hind legs are well under him, than when they are out behind him, school riders recommend that before using the hands, the legs and spurs should be first pressed in gently to bring the hind legs under and balance the horse.

To shorten the reins one should therefore first run the hand forward along them, and then, instead of pulling at them to get the hand back to the body, to collect the horse by intermittent leg pressure until he bends his neck and loosens the reins sufficiently to enable the hand to take its proper position.

The final result of training should be to make a horse suitable for a lady's riding ; a good lady's hack or hunter should obey the hand readily, as owing to her position she can only use leg work on one side.

In trying a horse for a lady a man should keep the legs away from the horse's sides and see

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\* If the horse bores on the bit the action of the hand should be upwards, not towards the body, so as to bring the bit against the corners of the mouth, instead of against the bars.

## HANDS

whether he stops nicely in the gallop without any support from them.\*

Most horses go best when they have plenty of rein. Too short a rein makes a horse try to get behind the bridle and jib, and as a horse balances himself by means of his neck, the free use of it enables him to move gracefully and to stop easily.

Good hands are shown by the opportune and right combination of the aids—"On appelle jeu combiné des aides le travail combiné des jambes, des mains, du corps, et de l'assiette" †—and not by weakly yielding to every solicitation on the part of the horse for fear of upsetting his temper; a man who wishes to become a good horseman, and to give his horse good manners will risk this, and firmly check every effort of the horse to gain the upper hand, whilst yielding to him *the moment* he shows inclination to obey.

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\* "To test whether a horse naturally brings his hind legs well under him, and, in fact, to train him to do so, start him off in a gallop and then stop him with the hands alone, and just as he comes to a stop ease the hands and press him gently forward with the spurs; if the hind legs are not well under, the horse will have difficulty in restarting and, in future, knowing what to expect he will learn to collect himself better."—CAPITAINE DE CHAMPSAVIN.

† E. Barroil.

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The position of the hands regulates the height at which the horse carries his head, which can be trained to follow the hand up or down, in the following way:—Whilst walking raise the hands and “take a feel” on the bradoon reins; then if the horse does not respond, draw the bradoon quietly from side to side through the mouth, and when the head begins to rise, close the legs, or touch with the spurs close behind the girths, so as to bring it well up, and when he has carried it in this position for a short time, reward him by letting the reins gently run through the fingers—the horse should not be allowed to snatch them through—so that he can lower his head and stretch his neck, the touch of the legs being also removed. Baucher writes: “I have just said that to reward a horse one should ease the hands, but I do not mean that the reins should be suddenly and completely slackened. One should imperceptibly diminish the tension on the reins, so as to be always ready to check opportunely the undue haste with which the horse would naturally stretch out his neck. He should be taught to draw the reins through the fingers very gently.” The rider should also be careful when taking up the reins again to be equally gentle and gradual in his action;

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neither horse nor rider should ever snatch at the reins.

The horse should now be taught, after raising his head to the snaffle, to bring in his chin, yielding to the pressure of the bit, until the line of his face is perpendicular to the ground. This is done by strongly closing the fingers on the curb reins and increasing the tension until the mouth is just felt ; the pressure afterwards varying exactly with the force of the horse's resistance ; it should in fact be equal to the resistance, neither greater nor less. The pain the horse suffers should be the immediate result of his own action in trying to force the hand, and resistance should be overcome by the pressure of the knees, or the touch of the spurs close behind the girths.

When the horse yields readily to the bit, he should be trained to keep his head in position and champ the bit for a prolonged period, the rider closing his thumb on the reins whenever the horse resists, and easing the hand *the moment* he yields. In this way is obtained that mobility of the lower jaw which constitutes a perfect mouth ; but the rider must see that the horse yields his lower jaw to the bit before bending his neck to it. If the horse takes a dead hold of the bit, a good plan is to ride him

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on the left snaffle rein, and right curb rein, the other two reins being loose ; he then cannot bear on either of the bits, and soon yields his lower jaw.

If a horse sees anything he is uncertain about the rider should close his legs gently, yet firmly, so as to give him confidence and press him forward, being careful not to check him with the hand. If the horse should then shy, the rider can catch him by simply closing the fingers on the reins, and then, with the aid of the outside leg and the outside rein drawn across the centre of the neck, bring him back to his proper position ; but the rider should do all in his power to make the horse move straight forward when he is inclined to shy and even if he dashes on at a gallop he should not check him ; it is a mistake to pull a horse back on to his hocks when he is nervous.

When there is plenty of room, the best way to treat a nervous horse is to lean forward and pat the shoulder of the side away from the object of which he is afraid. By doing this, the rider eases the hand, closes in the legs behind the girth, puts his weight on the side to which the horse is inclined to move, and so secures his seat, whilst at the same time he encourages his horse. When space allows of

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it, a young horse should be allowed to move as far as he likes from an object he fears, then be stopped and encouraged to have a good look at it, and, finally, made to walk up to the object and smell it. If a horse whizzes round, he should be made to complete the circle in the one movement.

There are various ways of holding the reins. The usual English manner is to have the left reins, curb and snaffle, separated by the little finger, or the little and third fingers of the left hand, and the right reins either separated by the second finger of the left hand or placed between the thumb and first finger ; in the first case the ends of the reins pass upwards between the thumb and first finger ; in the second case the ends of the left reins pass between the first and second fingers, whilst the right reins pass through the palm of the hand. Except perhaps when hunting, the curb rein should be on the outside. If a horse is inclined to get his head down, it is best to have the right reins between the thumb and first finger. The hands have the nicest and most even feeling on the horse's mouth when the knuckles are horizontal and thumbs near one another, they also find it more natural to drop than to rise, whereas when the knuckles are vertical

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the nails nearly always turn up, and the hands rise in moments of anxiety. In addition to this, when the knuckles are horizontal the fingers can play on the reins that pass under the little fingers and animate the horse.

The French method is to have the curb reins on the little finger of the left hand, the ends after passing upwards being held between the thumb and the first finger whilst the snaffle reins are held on the second finger of either the left or right hand ; the knuckles of the left hand should be vertical, the wrist arched,\* and the elbow close to the side, but not touching it, whilst the right hand fingers the reins and regulates the feeling on the horse's mouth.

When holding the end of the reins between the thumb and first finger, the first joint of the thumb should be bent, so that the tip presses on the reins and holds them tight, without the muscles of the arm being contracted, as is the case if the whole hand is employed to keep an unyielding hold on the reins. When riding a well trained horse the thumb should alone be used to grip the reins, the rest of the hand should under all circumstances be kept open

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\* This arching of the wrists is conducive to light handling of the reins, and produces an elastic feeling which the horse appreciates.

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and relaxed ; muscular contraction in any part of the body should be avoided.

The rider should be careful to keep his eyes up instead of looking down at his horse's withers ; the sense of touch becomes much more acute in the hands, if the eyes do not assist them in watching the movements of the horse ; and consequently, the handling of the reins becomes lighter and more accurate. Riding when it is dark, for the same reason, also helps to make the hands light.

When going round corners, the rider should support the horse with his legs and ease the hand very slightly as soon as the horse has begun to turn, so that he can balance himself. To commence the turn, the inside hand should be slightly raised, while the outside hand draws the rein across the withers so as to bring the horse's weight on to the inside hind leg, which is the pivot.

As to the employment of hands and legs there are two distinct schools. Baucher in his later writings claims that the secret of obtaining the most perfect balance is to use the hands and legs separately and not in combination. He says that the function of the hand is to control the head and neck, and to place or restrain a horse, whilst the legs and spurs bring

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the hind legs under the body and excite the propelling power of the hind quarters. He used the legs merely to drive the horse forwards when necessary, or to bring the hind legs under the body, and whilst using them kept only half tension on the reins. He overcame the resistance of the mouth and neck by actions of the hand called “demi-arrets” and “vibrations”; using the one or the other according as the resistance felt by the hand was merely a dull heavy weight, or an active contraction of the neck and lower jaw; he employed the *demi-arrêt* or half halt in the first case, and *vibrations* in the second.

The *demi-arrêt* is thus described: Close the fingers on the reins strongly without easing the hands; turn the nails upwards sharply and give an upward pull proportioned to the resistance to be overcome, so as to balance the horse on his legs, then give a slight forward jerk from the wrists so as to throw the bit away from the lower jaw and deprive the horse of support. One or two of these will make most horses raise their heads.

*Vibrations* are a series of gentle tugs at the reins. When the horse resists the action of one rein, say the right, it is better to give the *demi-arrêt* or the *vibrations* on the left rein of

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the same bit. This system Baucher called "*Mains sans jambes et jambes sans mains*," and he claimed that by working on it the rider learns to use his hands and legs with exactly the amount of force necessary to attain his object, the legs not being required to counteract the excessive action of the hands, nor the hands to render the same service to the legs.

Baucher's pupils, though firmly believing in the system, and recommending that it should be acted upon as much as possible, could not make it an absolute rule. The ability to work on it successfully is, in fact, the reward of long practice, as it requires a very delicate and accurate use of both the hands and legs.\*

It must be remembered that towards the end of his life Baucher lost the power of his legs, and he consequently trained his horses to work entirely to the hand, the legs merely sending forward impulses for the hands to work upon ; this method was thus very suitable for training ladies' horses.

When using the legs alone at the trot the rider should sit well down in the saddle, rising and falling on each leg.

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\* "The ideal of the independent use of the aids is to be able to roll a cigarette between the fingers whilst using the legs with the utmost vigour."—JAMES FILLIS.

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The other schools are all for leg work, the hands being more or less passive agents, closing strongly on the reins when the horse bears on the bit, or pulls, and allowing the legs to gently press him against the bit. Their chief maxims are : “*Peu de mains, et beaucoup de jambes*,” “*Main fixe, rênes tendues, et jambes actives et constantes*,” “*Immobilité du bras, souplesse des poignets*,” “*La main indique le mouvement et les jambes le font exécuter*,” and “*La légèreté à la main est donnée par les jambes et par les éperons près des sangles*.” This does not mean that the horse should be held tight by the head and then spurred until he yields to the bit ; \* if the horse bears on the hand, the hands should be raised, keeping only a very light feeling on the mouth, so as to allow the horse the free use of his neck. The fingers being closed firmly on the reins, the legs then, by touching lightly with the spurs close behind the girth, make the horse bring his hind legs under him, arch his neck, mobilize his lower jaw, and generally balance himself, and become light in hand and obedient to the slightest contraction

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\* When a horse wants to get his hind legs well under him he naturally drops his head and neck, so if his head is forcibly held high it makes it difficult for him to obey the legs and spurs, balance himself and become light in hand.

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or easing of the fingers on the reins. This school believes in *jambes sans mains* but not in *mains sans jambes*.

Both schools aim at bringing the horse under the control of the hand, but the less visible movement there is of the hands or legs, whichever may be used to enforce obedience, the better. It must be remembered that a *demi-arrêt* is in no way a "job in the mouth," it is a steady upward pull followed by an almost imperceptible jerk forwards from the wrist. This is a very different thing from the sudden slackening of the reins, followed by a sharp quick snatch at them, to which the ordinary stable help occasionally treats his master's horses.

The advantage of training a horse and making his mouth with the legs, is that they can punish with the spurs if the horse does not answer to their pressure, whereas the hands should never punish a horse's mouth, and a self-willed horse soon disregards their indications and learns to avoid their action; moreover *demi-arrêts* and *vibrations*, however gently administered, are apt to produce contractions of the jaw, and to excite the horse's brain and prevent him from calmly thinking and finding out what is required of him.

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I venture to think that the principal duty of the hand is to keep the attention of the horse fixed by maintaining a steady, even, light feeling on the mouth ; and that knee pressure alone should be used to strengthen the hand, the lower part of the leg being only used, either to drive the horse forwards, or to punish him for disobedience or unruly conduct, or to cause him to relax the muscles of the lower jaw ; and when the lower part of the leg is being used for any reason but punishment, the hand should be very slightly eased so that the horse can answer to the leg or spur by moving forward and yielding the lower jaw.

As it is with the neck and hind quarters that a horse resists the action of the reins, it is best, instead of pulling the horse about when he does not answer to the hand helped by knee pressure, to ease the hand very slightly so as to relax the muscles of the neck, and use the legs to bring the horse's hind legs under him, so that he cannot resist the indications of the reins. This is Baucher's teaching that the hands and legs should be used separately, a system which seems based on common sense, as it is hard for a horse to obey the legs and spurs and relax the muscles of the neck if a tight rein keeps them contracted, but it is the

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leg and spur which should insist on obedience to the indications of the hand, not the hand itself.

The position of the hands is of importance. When they are held low, the legs drive the horse's weight on to his shoulders and force him to move faster, provided the fingers are not closed tightly on the reins; whereas, if the hands are high the horse raises his head on being stimulated by the legs and throws his weight back on to his loins and hocks, and so balances himself for the slower paces; the seat bones also help by pressing down the small of the back. The hands should really never pull at a horse; they should, with the help of the legs, distribute his weight, and make it convenient and easy for him to obey his rider's wishes. When the hands are high the rider must be careful to press the elbows, shoulders and heels well down, so as to keep close to the saddle.

A "double feeling" on a rein is obtained by raising the hand, holding it, and dropping the other, *e.g.*, to turn to the right, raise the right hand, and press the horse forward with the knees. If the turn is sharp, the left hand should be carried to the right, pressing the rein against the neck just in front of the withers, so

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as to fix the horse's weight on his off hind, which acts as pivot, and the outside leg should be closed firmly against the side.\*

The result of good training is to make a horse so that the rider can guide and control him with one hand. But when the reins are held in one hand it is necessary to turn the horse by the action of what Baucher called the rein *opposé* on the neck ; to do this the horse must be first balanced and brought back on his hocks, and if the rider wants to turn, say, to the left, he should then rather ease the hand, so as not to stop him, and carry it to the left, so that the right rein touches the neck and makes him incline his head to the left ; he can then pivot the horse round on the near hind by pressing in the left leg, not the right, as would be the case if the horse were being turned by the left or direct rein.

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\* If, however, a horse resists an order to turn, say, to the right, by rearing, it is better to lower the right hand, fix it against the back of the thigh and force the horse round with the right spur.

## CHAPTER V

### TRAINING A HORSE

“En avant toujours en avant.”

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#### THE HACK

“Demander souvent, savoir se contenter de peu.”

THE object of training should be to teach a horse to carry out his rider's wishes with that grace and ease which can only be attained by learning to work with his muscles supple, and each part balanced on its adjacent structure.

Contraction of the muscles indicates resistance or fear, and is as a rule caused by the rider making demands before the horse has been sufficiently educated or at a moment when the position of his limbs does not enable him to carry them out.

The chief road to success in the training of animals is to treat them in a way which will secure their respect and affection. Respect comes first, as affection which is not preceded by knowledge that the rider is the master is

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not worth anything ; and I wish to show in this chapter how this superiority can be asserted and maintained without resort to cruelty or undue severity, as cruelty nearly always produces a vicious disposition in a horse. Firmness and kindness secure the desired end, but the rider must remember to meet a challenge at once and attack in a cheery, good-tempered way ; and by means of his legs and hands so place the horse that he cannot carry out his intentions, or else force him by energetic use of the legs to carry them out with a degree of vigour which is distasteful and tiring to him ; the latter method is, I think, the better, if there is plenty of room and the rider is sure of his seat, as in the future the horse will not have pleasant associations connected with his attempt to misbehave, and will think twice before he challenges again.

Horses when at work should look and feel proud and pleased ; the rider should, therefore, by means of the aids of the hand and leg, give his horse the carriage which indicates these feelings, and if he then treats him kindly, the horse will both look and feel happy—feelings are suggested by attitudes, and a horse that is allowed to hang his head and look dejected soon begins to feel so and hate his work. To

## TRAINING A HORSE

produce such a feeling is a thousand times more cruel than to make proper use of the spurs and bit, which may perhaps irritate a horse at first, but which eventually teaches him to balance himself and so to do his work with the least effort and fatigue.

A horse cannot always understand the meaning of words, but he does catch the feeling which the tone of the rider's voice indicates, and a man who wishes to make a friend of his horse should talk much to him in a low quiet tone of voice, and allow him to smell his clothes, an old coat being kept especially for the stables, so that it will not matter even if the horse takes hold of it with his teeth. It is best to pat a horse on the withers or shoulders, as horses do not seem to like being patted on the neck by anyone on foot. It must be remembered that the essence of success in dealing with a horse is tact; that is, the application in the right place, and at the right moment, of the minimum amount of force necessary to attain one's object. No two horses are alike, and a man must make a special study of every horse he rides, and by combining the effects of hands, legs and seat, must secure that invisible control that marks a fine horseman.

The first quality to secure in a horse is

## ANGLO-FRENCH HORSEMANSHIP

impulsion ; he must be always in front of the rider's legs, and he must answer the slightest pressure by forward movement. To obtain this, the main point is to ease the hands before pressing in the legs, and then to stop him by first easing the legs and then closing the fingers tightly on the reins. Till the horse's education is well advanced these two aids should not be combined.

A trained horse should keep his head and neck still, and maintain, like the rider, an even steady horizontal pressure on the bradoon, whilst yielding the lower jaw the moment he feels the bit.

*Mains sans jambes* and *jambes sans mains* should be, as Baucher says, the trainer's motto until the horse goes forward without the slightest hesitation, when the legs tell him to do so. This forward movement should not only be certain, but it should also be calm ; leg action should therefore always be gentle and gradual, and the horse must be trained to take it without resentment or disturbance of any kind. A kindly pat on the neck every time he answers to the legs will soon secure ready obedience. As the principal seat of resistance is the neck, we will now supple and get control of it, by what Baucher calls *Flexions* ; these can be either to the right and left, or direct.

## TRAINING A HORSE

The rider starts at the walk, the reins being long but not loose, and closing first the fingers firmly, say, on the right rein of the bradoon or bit, he presses the horse gently forwards with the legs, which should also keep him on a straight path, and waits till he yields his jaw and brings his nose to the right, the lateral bend of the neck being from just behind the ears, the rest of the neck remaining straight and firm, and the quarters in a line with the shoulders. The hand and legs should then be immediately eased, and the horse patted. The same should then be done with the left rein, and then both right and left rein, of each bit in turn, together. This direct flexion should always be obtained before easing the hands after stopping the horse. Baucher's direct and lateral flexions were made at the withers, but, as Mr. Fillis explains, this soon teaches the horse to avoid control by getting behind the hand. The neck should remain high and firm, the flexion being made by the horse yielding the jaw, and making the bend from the poll alone ; if he lowers his neck, it should be at once pressed up again by the legs and spurs ; it should not, however, be carried too high, but just so high that the rider when sitting erect and looking straight in front can see the

## ANGLO-FRENCH HORSEMANSHIP

horse's ears and the top of his head ; moreover, the slope of the shoulders must be taken into consideration when regulating the height of the neck, so that the horse may not be made uncomfortable.

The rider then starts the trot, taking the saddle first as the near fore and off hind feet come to the ground, and after obtaining a right and direct flexion, and having patted the horse, and eased the hand after each concession, he changes on to the right diagonals and repeats the lesson on the left rein, and both reins together.

If a horse show objection to be turned to one particular side, say, to the left, he should be trotted much on the right fore leg, so that the rider's left hand can work and supple his neck and jaw on that side.

The right and direct flexion should be obtained in cantering on the right leg and the left and direct flexions when on the left leg. In all these flexions it must be remembered that the right leg and spur touching the side near the girth helps the action of the right hand, and *vice versa*. When the horse is thoroughly trained and obedient in all the direct forward paces, the rider may begin to train him in the side movements ; he first obtains a direct

## TRAINING A HORSE

flexion, then plays with the left rein, which should touch the centre of the neck, the hand being carried to the right, so as to force him to move in order to restore his equilibrium ; the same should then be done to the other hand. The action of the rider's outside leg should be intermittent, touching the horse only at the moment the fore foot of the same side comes to the ground, and the rider will be careful not to force the quarters beyond the shoulders which should always lead.

When the horse does these movements easily, the rider will gradually alter the bend of the neck by working more and more on the rein of the side to which he is moving, until the horse looks in that direction, the rider being also careful to look to that side.

In these exercises the rider should raise the hand holding the rein he wishes to work with, and drop the other hand. The rein should be nice and long, and the tension on it upwards not backwards, so as not to interfere with the forward movement. In a school this work should be done with the quarters, not the head, to the wall, unless the horse happens to be a puller.

In these movements on two lines the rider will press in and bend slightly both knees, and

## ANGLO-FRENCH HORSEMANSHIP

the outside leg should be ready to compel the horse to move sideways, whilst the inside calf and spur should be kept ready to press him forwards or stop him. The rider's whole weight should be on the inside seat bone and thigh.

The horse being thoroughly educated up to this point, the rider can teach him to go backwards, quietly and steadily, by first bending both knee joints, the body being inclined slightly forwards, so as to take the weight off the hind quarters ; and then, when this is answered by a forward impulse, the hands should take hold of the impulse and send it backwards, the left being held steady, whilst the right hand gives short gentle pulls on the right reins or *vice versa* ; but there should be a forward impulse even when going backwards, and one should always send a horse forwards again for a step or two after backing him. When once a horse learns that by going backwards and getting behind the legs he can render his rider powerless, he is master of the situation and will always have his own way ; and so, as Mr. Fillis says, it should be Forward on, always Forward on. A horse must be keen to go forward even when he is backing in obedience to his rider. There is no pleasure in riding a slug or a jibber, and so one should

## TRAINING A HORSE

never let a horse back of his own accord, or go back faster than is desired ; each step should be made at the demand of the reins, and the hands should be eased after each step.

The rider may now collect him quietly on to his hocks, and then pivot him slowly round half a circle, first on his near hind and then on his off hind. This exercise makes him light in hand, and horses that bear on the hand should be given frequent practice in it.

When the horse commences to go backwards easily, another good lesson to make him light in hand is to bring back the shoulders only, *i.e.*, to bring back the forehand to oneself, as if one wished to back, and then the moment the horse commences to move, to yield the hand, and press him forward.\*

As a horse gets suppled by these exercises the rider will find it gradually becomes easier for the hand to bring him gently back on to his hocks in the trot and canter by the direct action of the reins, whilst intermittent pressure from the legs applied just behind the girths makes him brilliant in his action : the lower jaw yields to the slightest touch of the bit, and the horse

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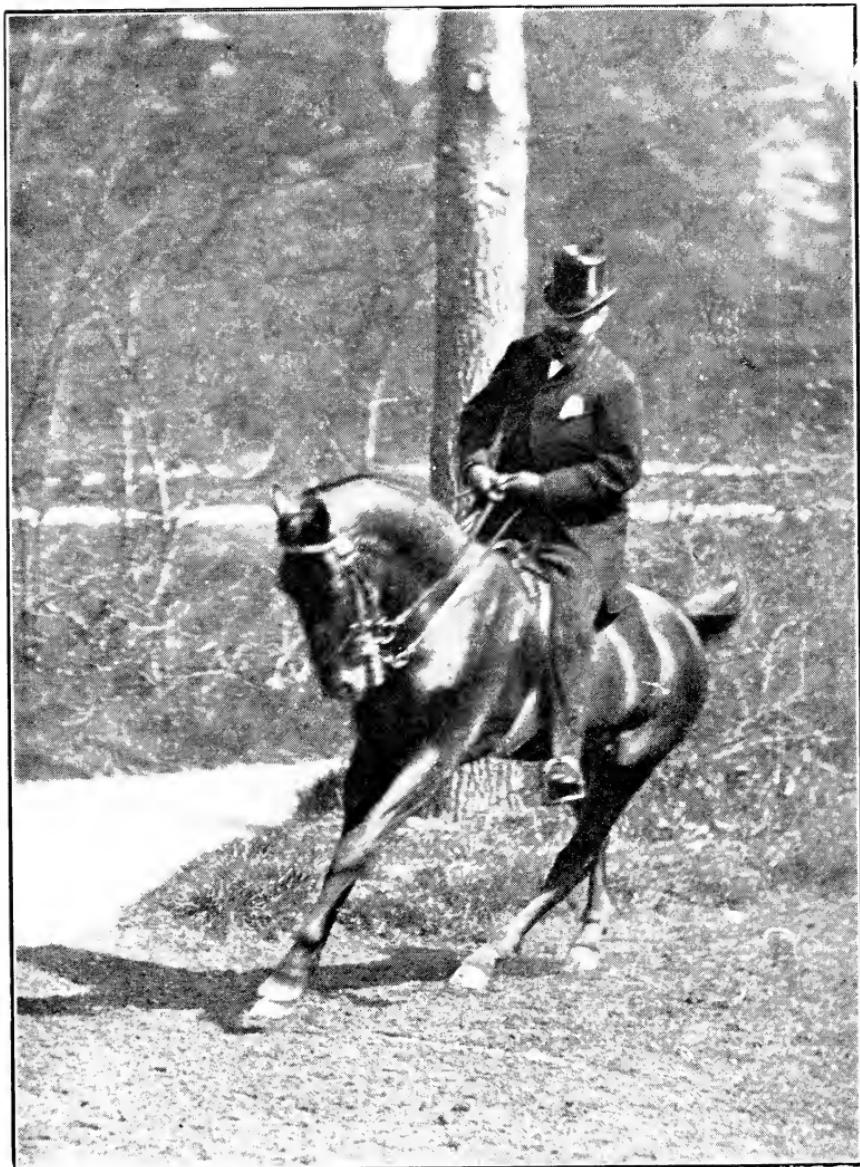
\* De la Guerinière.

## ANGLO-FRENCH HORSEMANSHIP

shows pride and animation and yet perfect obedience to his rider's wishes.

The slow cadenced trot in which there is a vigorous spring from each pair of diagonals, called the "Passage" is a strengthening exercise and a nice pace from which to start a horse into a canter; it is taught by shortening the curb reins, hollowing the back, turning out the toes, closing the knees and the lower part of the legs lightly against the sides, and animating the horse gently with each spur alternately as the fore foot of the same side comes to the ground, being careful to keep *both legs* close to the sides the whole time, and not to alternately throw each one out and close it, as so many circus riders do; the reins should be only moderately stretched, so as not to take away from the impulsion. The hands can assist the horse by giving a light upward pull on the opposite curb rein as each fore foot comes to the ground, but many high school riders prefer to keep their hands perfectly still. The curb reins are used, as the action of the forelegs should be high and round, not extended as in the Spanish trot. If the horse gets sluggish, he should be stimulated by light touches of both spurs applied simultaneously without opposition from the hand.





CHANGING THE LEADING LEG IN THE CANTER.

Instantaneous photograph by M. Delton, photographer, Paris.

[To face p. 61.

## TRAINING A HORSE

We may now finish off our hack's education by teaching him to change his legs in the canter. To start him on his off fore leg the rider will collect him on to his near hind leg by pressing in the left leg, and carrying the hand slightly to the left, so that the right rein touches the neck, draws the horse's nose to the right, and throws his weight on to his near fore and near hind legs ; then when the near fore leg is just perpendicular with the ground, he should close his right leg and press the horse forward with both spurs, easing the hand as he jumps off into the canter. The reverse aids will change him on to his near fore leg. This exercise is very tiring, and only a few changes should be made at a time. The rider should be careful not to bend his body over the leg he wishes his horse to lead with, as his weight will make it difficult for the horse to raise the point of the shoulder. In the early lessons the horse should be rewarded by the rider slackening the reins as the change of leg is made.

There is one point in connection with training which must be remembered : the horse should not be made to carry his head and neck high and so transfer the greater part of his weight to his loins and hocks, until he has been gradually strengthened by long walks,

## ANGLO-FRENCH HORSEMANSHIP

trots and gallops ; the hands should at first be held low, and the collecting pull on the reins horizontal. Many a case of broken knees has arisen from the horse being too tired in his loins to save himself after a stumble.

A good hack should walk, trot and canter collectedly and slowly or fast as required ; and a horse must be carefully taught each of these paces, and to move freely and gracefully with his head and neck high.

*The Walk.*—To teach the horse to stride out in the walk the rider should close in his legs each time a fore foot comes to the ground, shorten the reins and carry his hand forward till the arm is nearly straight, so that their action does not tend to stop the horse, and draw the left rein across the neck each time the right fore foot comes to the ground, and the right rein each time the left fore foot comes to the ground.

If a horse is inclined to stumble he can be taught the Spanish walk and be made to do a step or two every time he digs a toe into the ground.

*In the trot*, say, on the left diagonals, the right curb rein, which is the balancing rein, should be held rather shorter and firmer than the left rein, so as to stimulate the horse to





*M. Delton, Paris.)*

SITTING AND HANDLING A REARING HORSE.

The rider is Mme. Mayda Atalide, Ecuyère de Hte. Ecole.

## TRAINING A HORSE

hold his head up and turn his nose slightly to the right; and bending slightly forward, the muscles of the waist being relaxed, the rider can stimulate his horse by touching him with both calves, and if necessary, spurs, applied just behind the girth, every time he takes the saddle. In order to get the mouth and action quite even, it is necessary to vary the leg on which one trots. Both legs and spurs, the action of the right slightly *preceding* that of the left, applied with steady pressure against the girth, help to stop the horse when the fingers are closed on the left and right reins. It should be noted that when the rider is rising and falling on the near fore leg in the trot, or when the horse is cantering leading with the off fore leg, the right rein drawn slightly across the centre of the neck does not stop the horse, but causes him to raise his neck and cadence his pace, whilst the left rein drawn direct can be used to prevent him moving to the left, to cause him to drop his head or to stop him.\* In the trot as

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\* This is because in the trot the left rein brings the head down to the leg that is on the ground, whilst the right rein brings it up with the rising leg, the action on the reins being as the rider takes the saddle; in the canter the action of the left rein is helped by the horse having two legs on the ground at the same time on that side. The effect of drawing

## ANGLO-FRENCH HORSEMANSHIP

in all other paces the horse should be stimulated into throwing himself heartily into his work. The rider should feel lots of energy under him.

*In the canter*, the rider should support the horse with the legs, and close his fingers on the reins each time the leading fore foot comes to the ground, and then ease, so that the horse can spring, the height of the hands regulating the pace. In the canter the rider should keep his chin up and the shoulders back and sit close to his saddle the whole time so as to keep his weight off the horse's forehand. When cantering on the right leg the right curb rein is the balancing rein, and should be held rather shorter and firmer than the left rein, the hand being carried slightly to the left, with an upward tension on the reins so as to place the horse's nose over the leading leg. If the rider has difficulty in getting his horse to start off, say, with the right leg, he can close his fingers on

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a rein across the horse's neck is to carry his weight on to the diagonal hind leg or opposite fore leg, accordingly as it touches the neck with a backward tension just in front of the withers, or with an upward tension in its centre; and so enables him to pivot round on the hind leg or cross one fore leg over the other in side movements or to lead off in the canter with the fore leg from which the weight is removed.





HANDLING A DANGEROUS REARER.

Instantaneous photograph by M. Delton, photographer, Paris.

[To face p. 65.]

## TRAINING A HORSE

the left reins, and pivot him round two or three times with the left leg.

Before doing anything with a horse, it is of the first importance that his energy should be well aroused by the rider's legs without any opposition from the hands ; then when the rider feels plenty of energy and impulsion under him, his hands can make what use they like of the horse.

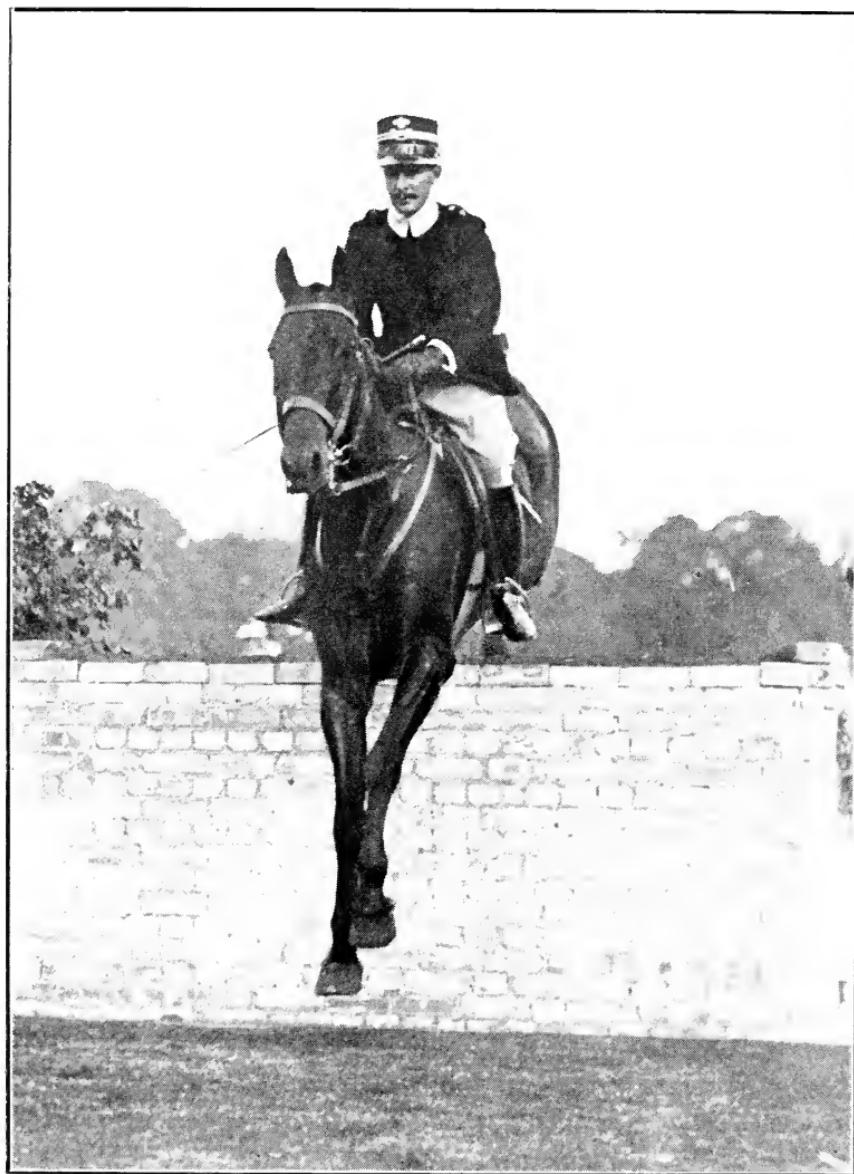
Punishment when necessary should be administered by the whip or spurs at the first moment the horse shows an inclination to do wrong ; there must not be any hesitation, “*bis dat qui cito dat*” ; and when using the whip the rider should have it in the left hand and be careful to leave it on the skin after the hit, so as not to draw the skin and leave a wale. In every form of “defence,” the first thing to do is to use the legs and spurs or whip held in the left hand vigorously to drive the horse forwards whilst easing the hand ; if the horse shows temper by rearing up, the rider should be careful to lean forwards and ease his hands, and if there is danger of the horse falling backwards, he should put his right arm round the neck, open the left reins well and pull the horse round to the left, so that if he should go over he may fall on his side instead of upon his back.

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### THE HUNTER

IF a horse and rider have been carefully trained up to this point, it will require very little practice to make them both good across country. It is merely a matter of going to work quietly and avoiding everything that would tend to make either of them nervous. They should not be forced over fences. Easy places should be chosen, and the horse should at first be allowed to get over them in the way he finds most satisfactory to his nerves. Some like to go fast, others slow, at their fences. As confidence increases it is easy to gradually regulate or increase the pace, but, as a rule, it is best to ride slowly at all kinds of jumps, provided the rider feels that he has plenty of energy under him. As much as possible a young horse should be allowed to choose his own line and place in a fence, he will then seldom refuse. If he does so, and the place is really all right, wait quietly, pressing steadily in the knees and thighs, and, in some cases, the legs and spurs also ; talk to him in a quiet, low tone of voice, and then, when you feel him willing, let him go, and keep on stimulating him with the legs, or turn out the toes and press the spurs in steadily some little way





EASING THE HANDS AFTER CLEARING A JUMP.

Principe Capese Zurlo on St. Hubert, winner of the Cup at Hurlingham in 1908.

## TRAINING A HORSE

behind the girths till he springs. The hands, held low and feeling the mouth sufficiently to collect the horse, should yield the moment the spring is made, so as to give perfect freedom to the head and neck. As the horse lands on the fore feet, the mouth should again be felt and the legs closed, so as to bring the hind legs under the body. The rider should be careful to press the right knee and seat bone down so as to balance himself and his horse in case of a stumble on landing, as a horse nearly always falls on to his left side ; the heels should also be pressed down.

If a horse dwells at his fences, or does not get up sufficiently, the rider should raise his hands slightly, close his fingers firmly on the reins, and give the horse two sharp determined blows with the legs and heels, just when he should take off, so as to drive him against the bit and make him rise and spring ; the hand should not be eased till the horse's knees have been raised high enough to clear the fence, when he should be given plenty of rein so that he can stretch his neck, lower his head, and raise his quarters to clear the fence. If a horse attempts to refuse when close up to the fence, it is best to ease the reins, and press in the spurs firmly, or use a whip in the left hand,

## ANGLO-FRENCH HORSEMANSHIP

as a horse nearly always refuses to the left, as the slacker the rein the stronger the impulsive effect of the legs and spurs or whip.

If the rider acts up to these simple rules, gallops for a good start, gives his horse a long rein so that he can breathe freely, eases him over deep ground whilst keeping him collected by intermittent pressure of the legs, chooses the best going, and avoids growing crops, especially roots, clover and beans, turns with hounds the moment he sees them turn, does not press them, and stops his horse the moment he sees them check, he will see the best of most runs, and help both the master and huntsman.\*

When riding a strange horse that knows his work, it is best at first to let him have his own way as much as possible when hounds are running, provided he gallops on and does not interfere with the sport, and so find out *his* ideas of how to cross the country. Concessions will soon become mutual, and a perfect combination will be the result.

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\* If people would only look before they leap, and see which way hounds are bending, they might often avoid damaging crops, and keep their position with hounds with grass or other good ground for their horses to gallop over instead of heavy plough.

## TRAINING A HORSE

When riding at a jump the rider should keep his back supple, press his seat forwards, and stimulate his horse with the legs to collect himself and jump with his hind legs well under the body.

When jumping open water or a wide ditch most horses prefer to lower their necks and stretch out their noses, so as to enable them to get their hind legs particularly well under them, and it is as well not to check this extension.

“To make the horse resolute we should in the first instance be resolute ourselves. If our pluck gives way, our aids will be vacillating; but if we harden our heart, we shall transmit confidence to the horse by means of the ‘aids,’ which in this case should act with vigour and precision.”\* The French have a good plan of teaching a horse to jump timber: as the horse jumps over a bar, two men each holding an end of a smaller bar alongside the one that is being jumped, raise it so as to rap the horse’s shins and make him raise his knees, and tuck up his feet; the hind legs are treated in the same way, and horses soon learn to jump clean. With regard to the holding of the reins, they should be long but not loose, so that the horse has the free use of his head and neck, the little

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\* James Fillis.

## ANGLO-FRENCH HORSEMANSHIP

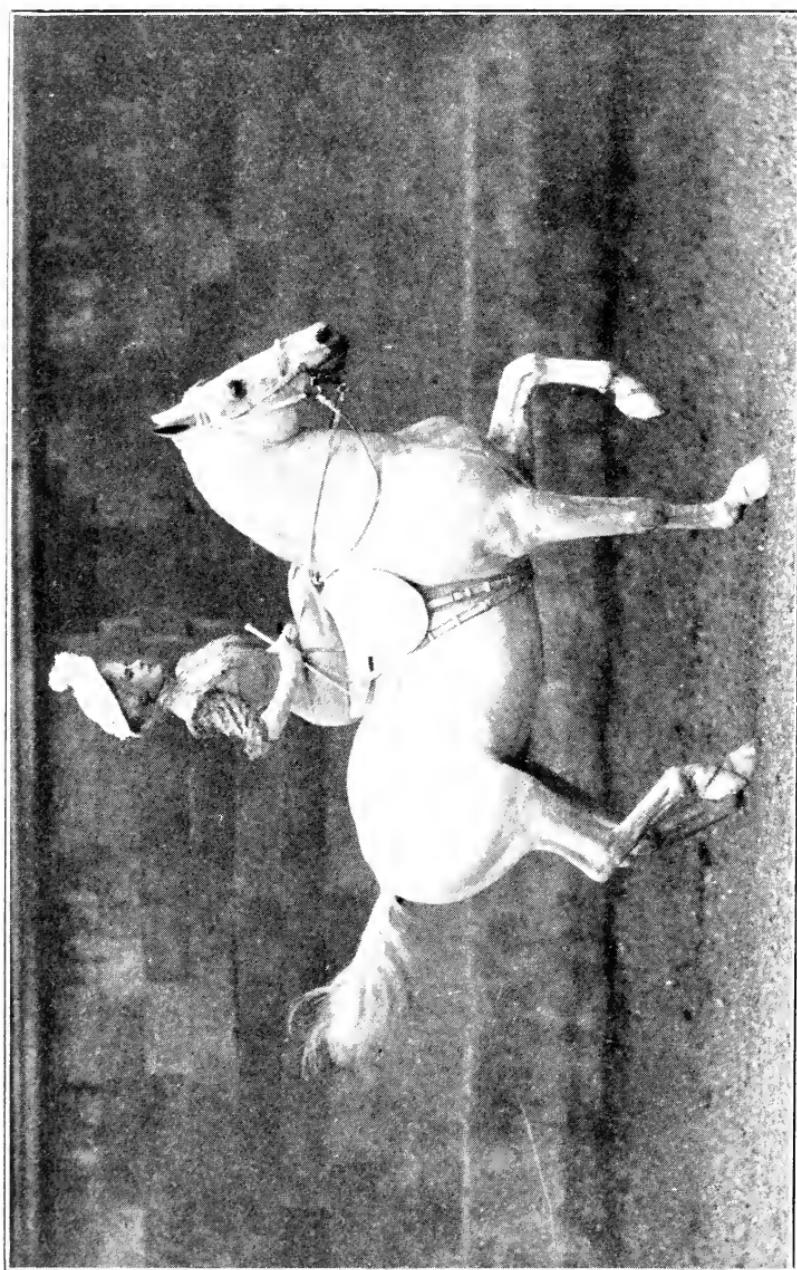
finger of the left hand dividing the left snaffle and curb reins, the ends of which are held between the first and second fingers, whilst the two right reins pass between the thumb and first finger and fall through the palm of the hand.

With regard to the seat, the rider should sit well on the saddle, with his stirrup leathers of such a length that he can clear the pommel *easily* when standing up in his stirrups,\* and he should as much as possible avoid gripping the horse with the legs, as continual pressure dulls sensibility. It is by balancing himself on his seat bones that a rider best maintains his position in the saddle. Horses go kinder with men who sit loose, though steadily, than with those who are always squeezing them ; they also balance themselves better and are much freer in their movements. The rider should keep his limbs and hands supple, and avoid any contraction of the muscles, except when he wants to enforce obedience or to immobilize his horse, and to stop even a hard puller it is generally sufficient to stand up in the stirrups, close the fingers on the reins, and to squeeze the horse with his knees.

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\* The horse's action and shape to some extent fix the rider's position, and it is sometimes more comfortable to sit forward nearer the waist of the saddle.





*M. Blum, Paris.*

THE "PIAFFER" OR "PASSAGE EN PLACH."

The rider is Miss Therese Renz, Equestre en Hte. Ecole. (See p. 60.)

## CHAPTER VI

### SPECIAL WORK IN THE RIDING SCHOOL

The fancy and artificial paces of the “*Haute École*” (*équitation supérieure*).

THE artificial paces of the High School are not a necessity in the training of a hack that is ridden generally out of doors, but the Spanish walk and trot are excellent gymnastics ; they give great freedom to the shoulders and tend to improve the horse’s natural paces. The practical use of high school riding, however, is to finish off the education of the horseman ; it teaches him the right, accurate, delicate use of the aids, and also impresses on him the necessity of thoroughly understanding the mechanism of a horse ; without this knowledge it is difficult to apply the aids at the right moment, whereas this knowledge, combined with the suppleness and self-command acquired from the high school work, enables him to get increased enjoyment out of riding, and to master difficult horses without upsetting their tempers.

## ANGLO-FRENCH HORSEMANSHIP

*The Spanish Walk.*—“The horse should not be taught this until his training (as a hack) is finished. If he becomes accustomed to the air sooner, it generally happens that at every demand he commences to extend his fore legs alternately, an action which may soon become a regular defence.” \*

In this pace the horse places his weight, say, on the near fore leg, raises the point of his off shoulder, extends the leg horizontally, and puts his foot to the ground gently as far in front as possible, the leg remaining straight. This is an excellent exercise for the shoulders, it strengthens the fore legs and much improves the paces of the horse; it also brings him under the control of the hand and leg, provided the rider always insists on the horse raising the leg that the aids indicate. This is of great importance, as the main object in any exercise is to bring the horse under the control of the rider, and this particular exercise helps to put it in the power of the rider to start his horse into a canter on either leg, and to change the leg when cantering, and in the case of a stumbler to make him pick his feet up. To teach the Spanish walk most trainers

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\* M. Barroil.





Mr. Gordon, Anderson.]

THE FIRST LESSON IN TEACHING THE SPANISH WALK.

[*To face p. 73.*

## SPANISH WALK AND TROT

recommend preparatory education on foot. They place the horse in the pillar reins, fasten a stirrup leather round the pastern by making a loop through the buckle, and getting a help to hold the end of the leather, they tell him to pull upwards, whilst they touch the canon bone with a whip, until the horse raises his leg, when they reward him, and repeat the lesson until the horse raises his leg on being touched on the shoulder with the whip, and keeps it stretched out, without the assistance of the stirrup leather. The horse is then ready to be mounted, and guidance by the whip should gradually be replaced by that of the leg or spur.

Having mounted the horse, the rider should hold the snaffle reins rather shorter than the curb reins in the left hand, and raising the hand to get an upward feeling on the reins so as not to take away from the impulsion, he should, after closing both legs, carry it very slightly to the left and place the horse's weight upon his near fore leg ; then with an increased feeling on the right rein, and a touch of the whip on the off shoulder or pressure from the left leg when the education is more advanced he will cause the horse to raise and stretch out his off fore leg ; and when it is fully extended to the toe he will press the horse forward with the left

## ANGLO-FRENCH HORSEMANSHIP

leg and spur, easing the hand slightly, so that the horse can advance. At the moment the foot comes to the ground the opposite aids should be applied to cause the horse to raise and extend his near fore leg and advance on to that foot.

Both spurs should be pressed in if the horse shows disinclination to work, and if he strikes the ground with a foot instead of putting it gently down, he should be immediately pressed forward with the spurs, and then after a moment's repose, to allow him to quiet down, he should be again asked to raise the leg, and be pressed forward the moment it is fully extended. He should never be allowed to sink back upon his hocks ; forward impulsion is essential, and after the number of steps desired has been obtained, the reins should be slackened and the horse pressed forward at a brisk trot.

During the first lessons, and in case of resistance, it is advisable to hold the snaffle reins separated between the thumb and first finger of each hand, the left hand holding the left rein low, whilst the right hand is raised, drawing the right rein upwards and towards the left against the middle of the neck, indicating to the horse that he should raise and extend his off fore leg.



*M. Dutton, Paris.*

PREPARATORY LESSON FOR THE SPANISH WALK, EXTENSION OF THE LEG WITHOUT FORWARD MOVEMENT.

The rider is Mlle. Gentil, Ecuyère de l'École.

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## SPANISH WALK AND TROT

When riding a trained horse there should not be any movement of the hand, the fingers should do all that is necessary, and both legs should be kept close to the horse's sides close behind the girths the whole time, just feeling him without exerting any pressure when the moment comes to advance. This exceedingly light touch of the lower part of the leg and spur is absolutely necessary in high school work, and it needs much practice to acquire it.\*

Delicate work with the *leg* is done by increasing the pressure of the calves by turning out the toes whilst still keeping the heels down and the side of the knees towards the saddle, and bringing the toes back to their normal position the instant the horse answers to the pressure.

Most high school riders when doing fine work with the *spurs* drop the toes slightly and thoroughly relax the muscles and tendons of the legs and feet. They, as a rule, wear trousers or soft legged boots, so as to be able to feel the sides with the back of the ankles. They have generally their stirrup leathers a hole longer than for ordinary riding, so that when the spurs

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\* "Les opérations des mains, des jambes doivent être assez secrètes pour que l'œil ne puisse les saisir."—

GÉNÉRAL L'HOTTE.

## ANGLO-FRENCH HORSEMANSHIP

are touching the sides close behind the girth where the horse is least ticklish, the thighs and knees are also in contact with the saddle and well down on it. They also hollow the back slightly so as to get thigh and knee pressure, and leave the legs free for delicate work.

Whilst working his horse the rider should press his shoulders back and be careful to keep his own head up, and look straight in front, not down at the withers.

Most high school riders recommend the diagonal use of the hands and legs in the Spanish walk and trot, an upward feeling of the left rein being taken, to raise the near fore leg and the right leg and spur being pressed in, if necessary, to make the horse raise the leg and advance, and *vice versa*. Some say that this alternate action of the legs is really unnecessary, and that, as the stimulation of the nervous system is all that is required, they think it preferable, so as to keep the shoulders and quarters on as straight a line as possible, to press in both legs or spurs at the same time, near the girths, to make him raise his leg and advance. Anyhow, the alternate use of the legs should not be noticeable ; both legs should be close to the horse's sides, and exactly opposite one another. The hands should also



*M. Delton, Paris.*

THE SPANISH WALK.

Madame Elvira Guerra riding Bouton d'Or.



## SPANISH WALK AND TROT

be kept as still as possible, the give and take coming from the fingers alone ; the reins being stretched, so as to fix the horse's attention, and the hands only yielding to the natural extension of the horse's neck.

It is not advisable to teach hunters the Spanish walk, as when held back to wait their turn at a fence, they are very apt to strike out with their fore legs ; leg pressure is also required during their training, and as high school horses are apt to become very sensitive to pressure of the legs, they must be ridden very carefully.

As it is necessary to have plenty of impulsion in the Spanish walk, it is a good plan to put the horse into a brisk collected trot, and then stop him and demand an extension of each leg, or several such extensions before easing the reins.

The Spanish Trot is developed from the Spanish walk by gradually animating the horse and pressing him forwards, the snaffle rein being alone used, so that the horse can raise his head and extend his legs, the aids being applied in the same way as in the Spanish walk.

As in high school work the legs are very much used, it is advisable to have spurs with

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short necks, and rowels with five short, sharp points ; the rider can then press in his legs without the rowels touching the horse's sides, unless the toes are slightly dropped.

Those anxious to master the more complicated movements will gain much assistance from the works of Mr. James Fillis and Lieutenant de Saint Phalle ; but, for ordinary riding, a horse is very highly trained if his rider can at his will get him to walk, trot, canter, change his legs in the canter, cadence his trot into the "passage," and extend his fore legs and perform the Spanish walk and trot.



W. A. Raith, 151, Strand, London.]

THE SPANISH TROT.

Mr. Vivian Gough on Mr. Walter Winans' Eagle March, Champion Hack at Richmond Horse Show, 1905.



## APPENDIX

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### BAUCHER

IN his younger days Baucher had great leg and arm power, and as he used a good deal of force, he found that his legs had to counteract the excessive action of the hands, and *vice versa*. Later in life he met with an accident, which deprived him of the use of his legs to some extent, and being dependent on his hands for the control of his horse, he set himself to discover how he might secure obedience to the hand by actions of the hand, which did not bruise the horse's mouth ; and he hit upon what he called *vibrations* and *demi-arrêts*. He then trained his horses entirely with the hand, using his spurs merely to stimulate the horse's energy, and to send impulses forward for the hand to work on ; and whilst using his legs he ceased the active work of the hand, as he found that if he used both legs and hands at the same time the horse stopped instead of going forward with greater energy. Out of this came his teaching of "*Mains sans jambes et jambes sans mains*," and his attainment of a much higher form of collection from his horse, which instead of, as before, being collected between the bit and the rider's legs, was collected between the bit and his own hind legs, as is the case when a lady rides, or when a horse is animated to his utmost in harness. The rider's legs begin by exciting the horse to go forward keenly and

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to bring his hind legs well under him, and then withdraw themselves and allow the hands to make such use of the forward impulse as they like.

Trained on this system, a horse goes freely and without hesitation forward when he feels the touch of the legs. He arches his neck and collects himself on to his hocks when he feels a gentle tension on the reins, and stops when he finds himself enclosed between the bit and the rider's legs or spurs. He consequently goes kindly, and has no doubt in his mind as to what is wanted of him. Under Baucher's system there is no need for the reins to be absolutely slack when the legs are in use ; the mouth should still be gently felt, the reins being slightly eased, but the hands must be absolutely passive and the grip of the fingers relaxed. And in the same way whilst the hands are working on the impulses of the horse the legs should be quite still, ready to stimulate his energy again the moment the hand finds it has not sufficient forward impulse to direct or that the hind legs are not sufficiently under the body. A horse trained thus, is also a perfect lady's hack, the lady having simply to press back her left leg, and then stimulate the horse with her whip, until he is sufficiently animated, when the leg is withdrawn and the hand brings a certain amount of the forward impulse gently back and so balances the horse and cadences his action.

Ability to work a horse on these principles only comes after long practice, as it requires exceedingly delicate use of both hands and legs and a balance on the horse's back, quite independent of any assistance from either.

## APPENDIX

*Extract from Baucher's 'Méthode d'Équitation basée sur de Nouveaux Principes.'*

### I

#### “MAINS SANS JAMBES ET JAMBES SANS MAINS”

I AM going to show that the simultaneous employment of the legs and hands will never give the horse equilibrium of the first order, or constant balance. Since the resistances of the lower jaw arise always from bad distribution of the weight, how can the rider who employs at the same time the impulsive and the moderating forces, legs and hands, feel whether his legs are not opposing the true translation of the weight controlled by the hand, and *vice versa*, whether the hand has not destroyed the nicety of the impulsion communicated by the legs? In fact, either the hand has been just in its action, or it has produced too much or too little effect. In the first and third cases, the use of the legs has been more or less hurtful; in the second case only, the legs will have corrected the fault of the hand, and their assistance will have been opportune.

It is the same in the case of the legs in the first and third above-mentioned cases; the opposition of the hand will be hurtful, and it is only in the third case that it will be useful in correcting the fault committed by the legs.

In employing one force at a time, either that of the legs to give impulsion, or that of the hand to operate the translation of weight useful for such and such movement, at whatever pace, the rider can instantly appreciate the degree of justice with which he has acted.

## APPENDIX

*Extract from 'Le Dressage Méthodique du Cheval de Selle,' by one of Baucher's pupils.*

### II

#### THE USE OF SPURS

*The way to fix the horse in perfect obedience to the aids.*

WHEN the training of the horse and rider is finished, it only remains to make the horse properly sensitive to the aids, so that the rider need not displace to any apparent extent the hand or legs in order to communicate his wish.

The hand should now avoid every action that resembles punishment, such as the *demi-arrêt* or even the *vibration*. It should only act by gentle and fixed indications. It should no longer have recourse to severe measures, except to overcome too prolonged resistance, if after all such should be offered.

The legs should be placed in contact with the hair of the horse's sides in their natural position, when there is the *necessity* to use them. But, to increase obedience to the pressure of the calves, to rouse the horse's sensibility, one should act as follows :—

*Light touches of the spurs:* The horse being thoroughly well acquainted with the uses of the spur, and enduring its touch without movement of his tail, when it is necessary to use the legs, one should turn out the toes and delicately and gently press in one or both calves ; if the contact does not secure immediate obedience, the rider should touch the horse with one or both spurs, according to the necessity of the case. This application of the spur should be gentle, but at the same time quick and sudden. In the same way, if

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the pace slackens, or if a position indicated by the rider's legs is abandoned, then a light touch of the spurs is required.

*The legs should fall naturally and should no longer touch the horse, except when absolutely necessary—as seldom as possible in fact.* After having required by the hand alone, certain movements, it is necessary, as the action of the hand always brings the horse back on to his hocks, in order to prevent the horse from getting behind the hand, to touch him lightly with both spurs at the same time.

The principle "*Legs without hands and hands without legs*" ought to be adhered to as much as possible, especially during the early part of training. It must not, however, be made a system, otherwise failure is certain. One should confine oneself to putting it in practice so long as there is no serious reason to depart from it, but there comes a moment in the training, and later on in the handling of a trained horse, when it is necessary, on the contrary, to combine the effects of the lower aids with those of the upper ones, legs and hands. Thus, when a horse already well advanced in his training does not balance himself at a gentle hint from the hand, one should have recourse to *gentle pressure* of the calves, and then if the lower jaw does not mobilize itself immediately, follow up with a light touch of the spurs, the prick teaching the horse that he must obey the leg. In the same way, when one wishes to stop a horse in the different paces, by the hand alone, it is necessary that the horse should first be light in hand and balanced. If the lower jaw resists the action of the bit, close the legs gently, and if the horse does not balance himself immediately, then give a light touch with the spurs before demanding the stop. It is thus that we make a horse really

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sensitive to the aids, and we arrive at the art of managing him without any apparent movement of either hand or leg. One must, however, be very moderate in the use of these light spur touches, they should be given delicately, at the right moment, and only to enforce obedience, or to arouse energy.

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